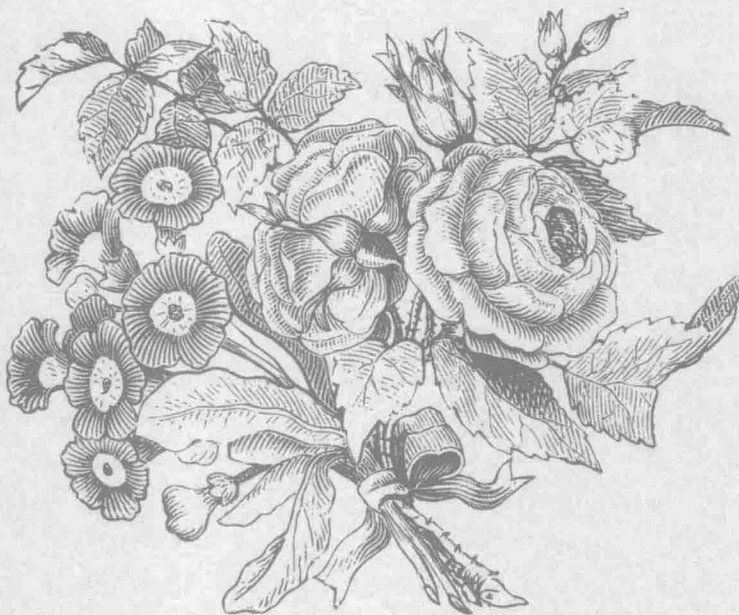


新编美国文学教程

主编 刘晖

A New Course Book of
American Literature



WUHAN UNIVERSITY PRESS

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A New Course Book of American Literature

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前 言

美国文学同美利坚民族一样，并不拥有漫长厚重的历史，但它在勃兴发展的 400 余年中，却取得了令世人侧目的成就，涌现出一批世界级文化巨匠，他们以自己优秀的作品奠定了美国文学在世界文学中的重要地位。

追溯历史，美国文学经历了从传统的新古典主义、浪漫主义文学、现实主义、自然主义到现代主义文学的过程。如果说，17 世纪殖民地时期的文学是移民清教徒的文学，开发新大陆的 18 世纪美国文学是政治色彩浓厚的新古典主义文学，那么，19 世纪浪漫主义文学才集中体现了美国文化的精神。19 世纪浪漫主义文学家提倡表现个性的自我，抒发个人感情，强调想象力。爱默生的《论自助》、惠特曼的《自我之歌》等作品是这个时期的杰出范例。随着工业革命带来的巨大社会变革，美国作家的文笔触及社会生活各方面，新题材、新作品层出不穷。19 世纪末，美国现实主义文学发展到高峰，最杰出的现实主义小说家马克·吐温率先成功地在他的小说作品中运用了普通美国人的语言，从而使作品的真实感大为增强。

20 世纪美国现代主义文学呈现出多元化的倾向，流派众多，出现了“迷惘的一代”、“意象派”、“垮掉的一代”等。在“新批评派”的倡导下，典雅、神秘、讽刺的文风变得时尚，文学中增加了幻想、黑色幽默、超现实主义、荒诞的成分。从 1918 年起到第二次世界大战结束，出现了海明威、安德森、福克纳等一批杰出的世界级文学家。第二次世界大战后，美国又出现了新一代作家，如约瑟夫·海勒、兰斯顿·休斯、塞维娅·普拉斯等，这些作家们引领美国甚至世界文坛，他们的创作态度、艺术风格、写作技巧影响了全世界的作家，他们使小说、诗歌、戏剧、文学批评等呈现出空前的繁荣景象。

为了帮助美国文学研究人员、文学爱好者和广大英语学习者更好地了解、学习和研究美国文学，编者根据多年研究的成果，并结合教学中的体验，参考并收集了国内外诸多美国文学资料，在原《美国文学教程》的基础上修订出版这本《新编美国文学教程》。本教程旨在通过系统完整地梳理美国文学史的复杂成分和发展流变，引导学习者系统的了解和研

究美国文学的发展历程,探究美国社会思潮以至整个文化发展的脉络,从而更加深入地寻绎美国文化更加深层的精神和理念,提高文学修养,增添文学兴趣。同时通过对美国文学作家和作品的分析和研究,使学习者了解作家及其写作风格,进而理解和体会作品文字中的意蕴,提高阅读和鉴赏能力,提高英语语言水平。

《新编美国文学教程》保留了原来教材的大部分内容,剔除了一些较为陈旧的内容,更新了部分作家和选读作品。新编的教程将美国文学按历史发展的阶段分成了四个部分:第一部分殖民地和建国时期文学;第二部分浪漫主义时期文学;第三部分现实主义时期文学;第四部分现代主义文学。每个部分又将该时期较为集中的不同特色和风格的作家及其作品分成两个小节。本书共八个章节,分别介绍了39位美国著名的文学家以及他们的优秀作品,涉及各个不同历史时期的文学流派和主要作家及其代表作品。编者在选编时,不仅注意到了作家作品的影响力和代表性,而且还注意了文学体裁的广泛性,作品选读中有长篇小说节选、短篇小说、诗歌、散文和戏剧等多种文学体裁,如马克·吐温的《哈克贝利·费恩历险记》、霍桑的《红字》、爱伦·坡的《阿娜贝尔·李》、库珀的《打鹿将》、爱默生的《论自助》、安德森的《小城畸人》、弗罗斯特的《好景不常在》、菲茨杰拉德的《了不起的盖茨比》、海明威的《永别了,武器》、奥尼尔的《毛猿》、斯坦贝克的《愤怒的葡萄》、华伦的《中世纪婴儿》、海勒的《第二十二条军规》、辛格的《美国归来的儿子》等。本教程共选读作品59篇,其中诗歌22首、散文10篇、短篇小说10篇、长篇小说节选17篇、戏剧节选1篇。全书以英文为主,辅以注释和问答。编者除了对各个文学时期的社会背景和文学流派予以系统的介绍外,还在作家简介中分别用英文概括性地介绍了作家生平、作品及其写作风格。在作品的选篇上,较为全面地反映了作家的思想和风格。除了对长篇小说节选部分章节和片段外,其余作品均采用全文。编者对作品的历史背景、文化典故以及部分语言难点进行了注释。此外,编者还针对作品选篇,编写了赏析思考题,并附上参考答案。本教程对美国文学教学目标和内容提出了要求,较为全面和完整地对文学术语进行了阐述,编列出了美国文学编年表,并为学习者编写了综合练习题,这些无疑对英语学习者和教师有很大的帮助。

本教程与其他文学读本相比,特色明显,具体如下:(1)美国文学历史时期背景知识介绍全面。各个时期的文学作家及其选读作品具有代表性,作家和作品涉及面广。(2)现代主义时期的文学所占篇幅较大,涉及的作家和作品较多,其中第一次世界大战后的作家8位,选读作品12篇。第二次世界大战后的作家13位,选读作品17篇,这个时期作家的选读作品占全书作品的40%。(3)附录材料较丰富,有文学人物事件编年表和文学术语,还有四套综合练习题。(4)除了对作品原文加以注释外,还以问答的形式对作品的思想内涵、作家的意图、作品的结构和语言风格一一进行了分析。编者既考虑到对作品语言文字上的解释,也注意了对作品思想内容和艺术风格的评析。

本书可作为高等学校英语专业本科生的美国文学教材及参考书,研究生及进修生的辅助读本,亦可作为非英语专业大学生的文学课外读物以及广大文学爱好者的赏析读本。本教程为师生配备所有章节的全部电子教案,我们已经开辟美国文学教学网站,建设集音像视听于一体的海量美国文学资源宝库。

编写人员的具体章节编写分工如下：张俊承担第一章 1.1、1.2 单元、7.2、7.8 单元部分选篇的编写以及新编内容的审校工作。吴妍第 2、3、4 章节简介、4.2 和 7.7 单元部分选篇、综合练习一、综合练习二、部分章节校对整理工作。龚一凡 4.1、4.3、4.4、6.1、6.3 单元。洪琪第 5、6 章节简介、3.1、3.3、4.4 和 6.1 单元部分选篇、5.3、6.2 和 6.4 单元以及新编教材选篇的修订和更替工作。郑昭梅第 7 章简介、7.1 单元、7.6 单元、教学目标、编年表等修订。杨明光 8.1、8.2、7.5 单元部分选篇、综合练习三。付琦 8.5、8.6 单元、综合练习四与练习统稿、参考文献整理。钱俊第 8 章简介、8.1~8.7 单元修订。何保兴 8.8 单元。曹炜丹 8.4 单元。曹曼编写 2.1、2.2、3.2、5.1、5.2、7.2、7.3、7.5、7.7 单元以及前言、概述和文学术语编写。刘晖 7.4 单元、8.3 单元，全书的统稿审校工作。

由于篇幅所限，长篇作品只能摘要浅注，还有少数有影响的作家及作品未能收入本书。在此，恳切希望广大读者朋友批评指正。

编 者

2016 年 5 月于武汉

CONTENTS



A Course Description of American Literature	/ 1
--	------------

A Brief Introduction of American Literature	/ 3
--	------------

»» Part One Colonial Period and Early American Literature (1620-1800)	/ 9
Chapter 1 The Planters and the Puritans	/ 11
Background Information	/ 11
1.1 Captain John Smith	/ 12
The Generall Historie	/ 13
1.2 Edward Taylor	/ 16
The Joy of Church Fellowship Rightly Attended	/ 17
 Chapter 2 The Founders of the Nation	 / 19
Background Information	/ 19
2.1 Benjamin Franklin	/ 20
The Whistle	/ 22
A Receipt to Make a New England Funeral Elegy	/ 23
The Way to Wealth	/ 24
2.2 Thomas Paine	/ 25
Common Sense	/ 26

»» Part Two The Romantic Period (1780-1860)	/ 31
Chapter 3 The New National Literature	/ 33
Background Information	/ 33
3.1 Washington Irving	/ 34
Rip Van Winkle	/ 37
3.2 James Fenimore Cooper	/ 50
The Deerslayer	/ 51
3.3 Edgar Allan Poe	/ 61
The Tell-Tale Heart	/ 63
Annabel Lee	/ 66
To Helen	/ 68
 Chapter 4 The Transcendentalism	 / 70
Background Information	/ 70
Transcendentalism	/ 71
4.1 Ralph Waldo Emerson	/ 72
Self-Reliance	/ 74
4.2 Henry David Thoreau	/ 79
Walden	/ 80
4.3 Henry Wadsworth Longfellow	/ 92
The Arsenal at Springfield	/ 93
The Tide Rises, the Tide Falls	/ 95
Nature	/ 96
The Sound of the Sea	/ 96
4.4 Nathaniel Hawthorne	/ 97
The Scarlet Letter	/ 99
 »» Part Three The Age of Realism (1860-1910)	 / 111
Chapter 5 The Conflict between North and South	/ 113
Background Information	/ 113
5.1 Walt Whitman	/ 118
Song of Myself	/ 119
Cavalry Crossing a Ford	/ 121
5.2 Emily Dickinson	/ 122
I Like to See It Lap the Miles	/ 123
I'm Nobody! Who are You?	/ 124

Because I Could Not Stop for Death	/ 124
5.3 Harriet Elizabeth Beecher Stowe	/ 126
Uncle Tom's Cabin	/ 128
 Chapter 6 New American Outlooks	 / 146
Background Information	/ 146
6.1 Mark Twain	/ 151
Life on the Mississippi	/ 153
The Adventures of Huckleberry Finn	/ 156
6.2 Henry James	/ 164
The Portrait of a Lady	/ 166
6.3 Stephen Crane	/ 177
A Mystery of Heroism	/ 178
6.4 Theodore Dreiser	/ 186
Sister Carrie	/ 188



Part Four Modern American Literature

(1910-)	/ 203
Chapter 7 American Literature after WW I	/ 205
Background Information	/ 205
7.1 Ezra Pound	/ 207
In a Station of the Metro	/ 208
The River-Merchant's Wife: A Letter	/ 209
A Pact	/ 211
7.2 Sherwood Anderson	/ 211
Winesburg, Ohio	/ 213
7.3 Robert Frost	/ 225
Nothing Gold Can Stay	/ 226
Fire and Ice	/ 226
Stopping by Woods on a Snowy Evening	/ 226
Mending Wall	/ 227
7.4 Francis Scott Key Fitzgerald	/ 229
The Great Gatsby	/ 230
7.5 Ernest Hemingway	/ 246
In Another Country	/ 248
A Farewell to Arms	/ 252

7.6 Eugene O'Neill	/ 258
The Hairy Ape	/ 259
7.7 John Ernst Steinbeck	/ 276
The Grapes of Wrath	/ 277
7.8 William Faulkner	/ 281
A Rose for Emily	/ 282
 Chapter 8 American Literature after WW II	 / 291
Background Information	/ 291
8.1 Saul Bellow	/ 296
The Adventures of Augie March	/ 299
8.2 Norman Mailer	/ 305
The White Negro	/ 308
The Armies of the Night	/ 310
8.3 J. D. Salinger	/ 314
The Catcher in the Rye	/ 316
8.4 Joseph Heller	/ 334
Catch-22	/ 335
8.5 The Black Writers	/ 355
Background Information	/ 355
Langston Hughes	/ 358
Negro Speaks of Rivers	/ 360
Richard Wright	/ 361
Black Boy	/ 363
James Baldwin	/ 364
Tell Me How Long the Train's Been Gone	/ 367
8.6 The Southern Writers	/ 368
Background Information	/ 368
Robert Penn Warren	/ 370
Infant Boy at Midcentury	/ 372
Truman Capote	/ 374
In Cold Blood	/ 376
Flannery O'Connor	/ 377
A Good Man is Hard to Find	/ 378
8.7 The Jewish Writers	/ 380
Isaac Bashevis Singer	/ 380
Gimpel the Fool	/ 381

The Son from America	/ 392
8.8 The Feminist Writers	/ 398
Gloria Steinem	/ 399
My Life on the Road	/ 400
Sylvia Plath	/ 405
Mirror	/ 406
 Appendix I	 A Chronology of American Literature and Life / 408
Appendix II	Literary Terms / 414
Appendix III	Suggested Answers to the Questions / 435
Appendix IV	Tests / 468
Appendix V	Suggested Answers to the Test / 506
Appendix VI	Bibliography / 510

A Course Description of American Literature

1. Course Goal

This course intends to acquaint the students with a general knowledge of American literature, which includes the important historical events, influential great literary writers and their memorable works.

(1) Give a panoramic view of American literature and enable students to have a basic knowledge and understanding of American literature.

(2) Enable students to have a clear picture of the components of different periods of American literature.

(3) Guide students to experience great literary works through selected readings.

(4) Enable students to appreciate the themes and language features of great literary works of American writers.

(5) Initiate students to appraise cultural values through textual lenses.

2. Teaching Contents

(1) Historical backgrounds of American literature

(2) American literary trends and schools

(3) Introduction of the major writers and their works

(4) Selected readings of the major American writers

(5) Analysis of the motifs of the writers and the writing styles of the literary texts

(6) Questions and answers on appreciations

3. Modes of Teaching and Learning

(1) Lectures and discussions

(2) Group work and seminar

(3) Student oral presentation

- (4) Student collaboration
- (5) Independent study
- (6) Others

4. Suggested Reference Books

(1) 吴伟仁. *History and Anthology of American Literature* 《美国文学史及选读》(重排版)第一册、第二册. 北京: 外语教学与研究出版社, 2013.

(2) 张伯香. *Selected Readings in English and American Literatures*《英美文学选读》. 北京: 外语教学与研究出版社, 2000.

5. Types of Examination

- (1) Multiple choice questions
- (2) Filling in the blanks
- (3) Defining the literary terms
- (4) Naming the authors of the selected literary works
- (5) True or false questions
- (6) Brief answers to the questions
- (7) Short essay questions on themes, structures, characters, and language styles

6. Grade Determinants

Those, such as daily in-class performance, weekly discussion questions, class presentations, productive participations in class activities, formal essays and exams, make up possible grade determinants in this course and the students will be assessed by their learning achievements in the above-mentioned aspects.

A Brief Introduction of American Literature

Compared with the literature of England, France, and other countries, American literature is young. In about 400 years it has progressed from a scattering of letters and journals to a body of writings read and admired the world over. The first American literature is generally considered to be certain accounts of discoveries and explorations in America that frequently display the largeness of vision and vigor of style characteristic of contemporary Elizabethan writers (1558-1603). Such qualities are evident in the work of Captain John Smith, the first great figure in American letters. His work *The Generall Historie of Virginia, New England, and the Summer Isles* (1624) had the enormous vitality of much English prose in the epoch of the *King James Bible* (1611). Those writers expounded the point of view of Puritanism. Other early American writings are accounts of Native American wars and of captivities.

With the 18th century, interest moved to more secular and practical problems. Two writers commonly associated with provincial life illustrate the growing secularism of American letters. The first is William Byrd, a plantation owner; his *History of the Dividing Line* (1841) is a humorous masterpiece. The other greater figure is Benjamin Franklin, whose unfinished *Autobiography* has become a classic of world literature. Franklin's letters, satires, "bagatelles," almanacs, and scientific writings are also recognized as important documents. Toward the end of the century, several notable literary personalities emerged amid the tumult of the American Revolution (1775-1783), particularly the political philosopher Thomas Paine, whose pamphlet *Common Sense* (1776) and 16 issues of *The Crisis* (1776-1783) awakened American enthusiasm for independence.

Thomas Jefferson was in his early thirties when he drafted *The Declaration of Independence*. When he died, the nation which he had helped establish was well on the way to achieving the continental destiny of which the Founding Fathers had dreamed. Great American writers emerged in this Romantic Period — Washington Irving, William Cullen Bryant, James Fenimore Cooper, and Edgar Allan Poe. Unlike Franklin, Paine, Jefferson, and their contemporaries, whose chief purpose in writing was utilitarian, the object of these later writers was to entertain. Their best writings were imaginative. Instead of factual articles and speeches meant to persuade readers, for the most part they wrote short stories, poetry, and novels. Around the 1840s American Romanticism reached its height. Ralph Waldo Emerson, the leading

figure of “Transcendentalism”, had a unique American viewpoint. He exercised a most seminal influence on the development of an independent American culture. Henry David Thoreau’s writings may have been less broad in range than Emerson’s, but *Walden; or, Life in the Woods* (1854) is presently more widely read than anything of Emerson. Walt Whitman tried to write poetry describing the native American experience. Emily Dickinson wrote about the life of her time in her completely original way. Nathaniel Hawthorne wrote his best-known novel *The Scarlet Letter*. Many 19th-century readers took Hawthorne at his own ironic valuation as a dreamy romantic. Herman Melville was against the optimistic trend of his times. As with Hawthorne, the problem of evil is central to Melville’s work, as is shown in some portions of his famous work, *Moby-Dick*. The poet, critic, and short-story writer Edgar Allan Poe was one of the major figures. In his criticism Poe was capable of extreme partiality and extreme severity. His poetry profoundly affected the development of French symbolist verse, and his short stories are among the triumphs of romantic horror.

President Abraham Lincoln humorously described Harriet Beecher Stowe, author of the novel *Uncle Tom’s Cabin* (1852), as “the little woman who caused this big war.” The work was powerful as propaganda and expressed the deep antislavery feelings in the North.

Out of the tradition emerged the most powerful literary personality, Samuel Langhorne Clemens, known as Mark Twain. His first book, *The Celebrated Jumping Frog of Calaveras County and Other Sketches* (1867), retains the characteristics of the oral tale; successes such as *The Innocents Abroad* (1869), *Roughing It* (1872), and *Life on the Mississippi* (1883) waver between journalism and literature; but with the novels *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884) Mark Twain transcended his own tradition of satire and created two master pictures of life on and along the Mississippi River. In these works Twain’s genius was his understanding of the moral realism of childhood. Mark Twain’s later fictional works, such as *The Man That Corrupted Hadleyburg* (1900), the compelling *The Mysterious Stranger* (1916), and philosophical works such as *What Is Man?* (1906), express the pessimism already evident in his earlier book *The Gilded Age* (1873).

Twain’s friend and mentor, the novelist and critic William Dean Howells expressed in theory and practice the philosophy that literary art ought to mirror the facts of human life. Using his literary influence, Howells promoted the work of other realists and naturalists, notably the novelists and short-story writers Hamlin Garland (*Main-Travelled Roads*, 1890), Stephen Crane (*The Red Badge of Courage*, 1895), and Frank Norris (*McTeague*, 1899; *The Octopus*, 1901). Their successors in the early years of the next century were novelists such as Jack London (*The Sea Wolf*, 1904); David Graham Phillips (*Susan Lenox; Her Fall and Rise*; 1917); and Upton Sinclair (*The Jungle*, 1906). Theodore Dreiser, the novelist and journalist, who began as a writer in the naturalist style and ended as a religious mystic, was also a leading writer of the time. His novel *Sister Carrie* (1900) was withdrawn from sale as

immoral; better received were his novels *The Financier* (1912) and *The Titan* (1914), which trace the career of a ruthless businessman. Dreiser's best-known novel, *An American Tragedy* (1925), is, like Norris' *McTeague*, one of the most representative American novels of naturalism. Dreiser's dedication to truth and his compassionate insights into American society have made his novels enduring.

While realists and naturalists argued about the degree to which human actions are determined by forces external to individual will, the novelist Henry James concentrated on subjective experiences and personal relationships. His major theme, the conflict between European and American values, is explored in such novels as *The American* (1877), *The Portrait of a Lady* (1881), *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904). As he moved toward even greater subtlety of insight and precision of statement, James developed a uniquely complex style that has as many detractors as devotees. James was a master of the short novel, his criticism is impressive, and the prefaces to the famous New York edition of his books (1907-1916), later gathered into *The Art of the Novel* (1934), were the first full revelation in American literature of the psychology of literary creation.

With the 20th-century communications revolution, the advent of motion pictures, radio, and later, television and books became a secondary source of amusement and enlightenment. With new modes of transportation, American society became more mobile and homogeneous; as a consequence, Regionalism, the dominant mode of 19th-century literature, all but vanished, except in the work of some Southern writers. At the same time, American writers began to exert a major influence on world literature.

At the turn of the century, the reaction against 19th-century Romanticism was given great impetus by the searing experience of World War I (1914-1918). The horrors and brutal reality of the war had a lasting impact on the American imagination. Novels such as William Faulkner's *Soldier's Pay* (1926) and Ernest Hemingway's *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929) portray war as a symbol of savage and ignoble human life. The fiction of the 20th century emerged from World War I on a realistic and anti-romantic path, and it has seldom strayed significantly since. American writers, especially, became more and more firmly committed to the replacement of sentimentality by new psychological insights.

The decade after World War I is often referred to as the Jazz Age or the Roaring Twenties. Rapid changes took place in society, as Americans rebelled against the strictures of Puritanism and the Victorian age. Rapid changes also occurred in Literature, most notably in fiction. The powerful fiction of Sherwood Anderson, including *Winesburg, Ohio* (1919), a collection of psychologically penetrating short stories, was extremely influential. F. Scott Fitzgerald turned a satiric eye on upper-class society in such novels as *This Side of Paradise* (1920) and *The Great Gatsby* (1925); critics have called the latter, a commentary on the American dream of the

acquisition of wealth and power, a “perfect” novel. Sinclair Lewis, the first American writer to win a Nobel Prize in Literature (1930), brilliantly satirized the “get-rich-quick” business culture of the age in the novels *Main Street* (1920) and *Dodsworth* (1929). Gertrude Stein, an American author resident in Paris, gave the name “The Lost Generation” to the group of rootless young Americans who flocked to Europe after the war. The group included Anderson, Fitzgerald, and Wilder, but the most prominent one to become one of the most important American writers of the century, was Ernest Hemingway. In addition to his novels about the war (*A Farewell to Arms* 1929; *For Whom the Bell Tolls*, 1940), Hemingway wrote books of short stories during the 1920s, including *In Our Time* (1924) and *Men Without Women* (1927). His characters epitomized the disillusioned and cynical survivors of the war to end wars. Moreover, Eugene O’Neill’s willingness to experiment and to deal realistically with psychological and social problems brought a new level of maturity to the American theater.

Ending the glitter and excess of the Jazz Age, the catastrophe of the 1929 stock-market crash ushered in the “angry decade” of the 1930s. Many novels of neorealism and social protest were produced, inspired by the rigors of the Great Depression. During the 1930s and 1940s, John Steinbeck, the author of *Of Mice and Men* (1937) and *The Grapes of Wrath* (1939), dealt realistically with social issues. The intricately narrated novels of William Faulkner in this period, *The Sound and the Fury* (1929), *Sanctuary* (1931), *Absalom, Absalom!* (1936), and *The Hamlet* (1940), combined dark violence and earthy humor in their vision of the tragically contorted, wounded society of the post-Civil War South. Faulkner, who won the Nobel Prize for Literature in 1949, kept southern regional writing alive through the next three decades.

The novels of World War II seemed to emphasize individuality and the novels written in the following decades continued that emphasis. Authors, determined to assert their individuality, worked in a wide range of styles and dealt with an even wider range of materials. Many distinguished writers, for instance, Ernest Hemingway, Norman Mailer as well as Joseph Heller, were engaged in producing war novels. Jerome David Salinger, renowned for his depiction of the loneliness and frustration of individuals caught in a world of banalities and restricting conformity, has been recognized as one of the most popular and influential authors of American fiction to emerge after World War II.

In the early years of the 20th century, the poets who called themselves Imagists believed that poetry should treat its subject directly, without a lot of comments. The movement was initiated by the poets Ezra Pound (*Ripostes*, 1912) and Amy Lowell (*Men, Women, and Ghosts*, 1916). Imagists set out to revolutionize poetic style. Robert Frost and Sandburg produced works that became especially beloved and were regarded as authentic expressions of an American poetic spirit.

In the modern period, the American literary landscape is suddenly alive with the